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15 Bureau of Navigation
UNITED STATES NAVY DEPARTMENT
BUREAU OF NAVIGATION

NAVY TRAINING COURSES

INSTRUCTIONS FOR USE IN PREPARATION
FOR THE RATING OF

BUGLER, U. S. NAVY

*A manual for buglers
prepared under the supervision of
the Bureau of Navigation*

Edition of 1940



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CHAPTER I

RUDIMENTS OF MUSIC

DEFINITIONS







Music is the art of combining sounds in a manner pleasing to the ear.

Musical sounds or tones are produced by periodic vibrations.







The pitch of a sound depends on the rapidity of its vibrations.

The characters by which musical sounds are represented in music are called "notes." The position of a note indicates its relative pitch and the shape of a note its relative time value.

The signs which indicate the time value of notes are as follows:

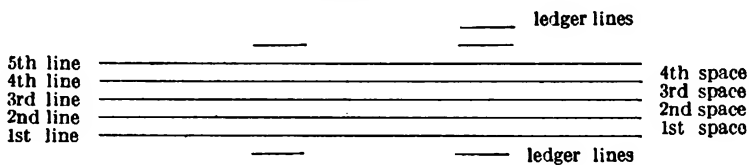
Whole note , half note , quarter note , eighth note ,
sixteenth note , thirty-second note .

The pauses between notes are called "rests."

The signs which indicate the rests are as follows: Whole rest ,
half rest , quarter rest , eighth rest , sixteenth rest ,
thirty-second rest .

The staff is the combined lines and spaces upon which the notes are written. It consists of 5 horizontal lines and the 4 spaces between them. For higher and lower notes, additional short lines are provided called "ledger lines."

EXAMPLE



The clef is a sign placed at the beginning of the staff to indicate the pitch of one note from which the relative pitch of other notes is determined. The two clefs in common use are the G or treble clef and the F or bass clef.

EXAMPLE



An interval is the difference in pitch between two notes.

Musical compositions are divided by lines (bars), vertically crossing the staff, into equal portions called "measures." These measures are commonly known as bars. Two vertical lines (bars) are placed at the end of each strain of music.

EXAMPLE



A scale is a series of tones rising or falling from any given pitch. Notes on the scale are designated by seven letters of the alphabet. The eighth is a repetition of the first tone an octave higher.

EXAMPLE

C D E F G A B C

POSITION OF NOTES ON THE STAFF

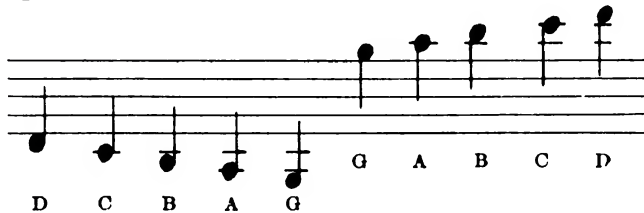
The following example shows the position of notes on the staff and the names of the lines and spaces when written in the treble clef.

EXAMPLE



LEDGER NOTES

Ledger notes written in the treble clef are illustrated by the following example:



POSITION OF NOTES ON THE SCALE

EXAMPLE


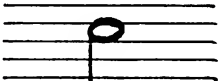
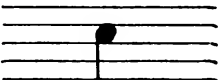





BEATS

A beat is a division of a measure.

RELATIVE LENGTH OF NOTES

The length of a note in relation to the number of beats it contains is shown below.

| | |
|---|--|
| Whole note—four beats..... |  |
| Half note—two beats..... |  |
| Quarter note—one beat..... |  |
| Eighth note—one-half beat..... |  |
| Sixteenth note—one-quarter beat..... |  |
| Thirty-second note—one-eighth beat..... |  |

DOTTED NOTES

A dot after a note increases its value by one-half, two dots by three-fourths.

EXAMPLE

Single dot

is equal to

Double dot

is equal to

RELATIVE LENGTH OF RESTS

The length of a rest in relation to the number of beats it contains is shown below.

| | |
|---|--|
| Whole rest—four beats..... | |
| Half rest—two beats..... | |
| Quarter rest—one beat..... | |
| Eighth rest—one-half beat..... | |
| Sixteenth rest—one-quarter beat..... | |
| Thirty-second rest—one-eighth beat..... | |

DOTTED RESTS

Dots after rests have the same meaning as after notes, but are of rare occurrence.

EXAMPLE

Single dot

is equal to

Double dot

is equal to

UP BEATS

Measures are divided into equal parts called beats. A musical composition does not necessarily have to begin with a full measure or bar. If the first bar is imperfect it is said to contain **Up Beats**. However, the first and last bars of a complete piece must together form a full measure.

EXAMPLE

TIME SIGNATURE

Time refers to the number of beats to the measure and is indicated by a fraction placed immediately after the clef at the beginning of the movement. The upper figure (numerator) indicates the number of notes of a given kind. The lower figure (denominator) indicates the kind of note taken as the unit of measure.

EXAMPLE

TEMPO

Tempo indicates the rapidity of the beats and should not be confused with time.

KEY SIGNATURE

The key signature signifies a certain number of sharps or flats. It is placed immediately after the clef.

EXAMPLE




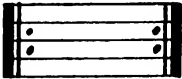
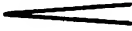

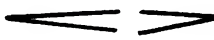









CHROMATIC SIGNS

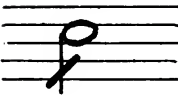

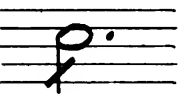


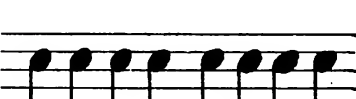
The chromatic signs are set before the notes to raise or lower their pitch.

- | | | |
|------------------|-----------|--|
| The sharp | # | raises the note one-half tone. |
| The flat | b | lowers the note one-half tone. |
| The natural | ♮ | restores the note which has been changed by the sharp or flat to its former position. |
| The double sharp | × | raises the note one-half tone higher than the single sharp would raise it. In other words it raises the note a whole tone. |
| The double flat | bb | lowers the note one-half tone lower than the single flat would lower it. In other words it lowers the note a whole tone. |

MISCELLANEOUS SIGNS

- Hold or pause  if placed over or under a note or rest it indicates an indefinite prolongation of the time value of the note or rest at the performer's discretion.
- Breathing mark  indicates that a breath may be taken.
- Slur  indicates that where two or more notes are bound by it they are to be played in a smooth and connected manner.
- Repeat  indicates that the division between the dotted double bars is to be repeated.
- Crescendo  signifies that the sound must be gradually increased from soft to loud.
- Decrescendo  signifies that the sound must be gradually diminished.
- Swell  expresses a gradual increase to be followed by a moderate depression of sound.
- This sign  refers to a passage or strain to which the performer must return.
- The letters D C or Da Capo. mean go back to the beginning of the piece.
- D C al  means go back to the beginning and stop at the pause .
- The letters D S or Dal Segno mean go back to the sign .
- D S al  means go back to the sign  and stop at the pause .

ABBREVIATION OF NOTES

| | | | |
|----------------|---|---------------|--|
| As written.... |  | As played.... |  |
| As written.... |  | As played.... |  |
| As written.... |  | As played.... |  |

ABBREVIATION OF MEASURES



Abbreviated measures signify that they are all played exactly as the measure preceding the first abbreviated one.

EXAMPLE

| | | | |
|-------------|---|------------|--|
| As written. |  | As played. |  |
|-------------|---|------------|--|

The sign below signifies that they are played like the two preceding measures. The same rule applies to any number of measures from two upward.

EXAMPLE

| | | | |
|-------------|---|------------|--|
| As written. |  | As played. |  |
|-------------|---|------------|--|

MARKS OF EXPRESSION

| | |
|------------------------------|--------------------------------|
| f (forte)..... | loud, strong. |
| ff (fortissimo)..... | very loud. |
| p (piano)..... | soft. |
| pp (pianissimo)..... | very soft. |
| mf (mezzo forte)..... | half loud. |
| Largo | very slow. |
| Lento | slow. |
| Adagio | slowly. |
| Andante | rather slow. |
| Andantino | less slow. |
| Allegretto | moderate vivacity. |
| Moderato | moderate. |
| Allegro | fast. |
| Presto | very fast. |
| Ad libitum | at the pleasure of the player. |
| Coda | the finishing strain, |

CHAPTER II

THE BUGLE AND BUGLE EXERCISES

DESCRIPTION OF THE BUGLE

The bugle is a brass wind instrument of characteristic tone. It is derived from the French. The standard bugle issued in the U. S. Navy consists of a brass tube which is doubled around upon itself to form a moderate rectangle with rounded corners. One end opens into a bell of moderate diameter. The other end is fitted to a silver plated cup-shaped mouthpiece. The bugle is equipped with a tuning slide which permits it to be tuned with other instruments, or, if required, with the band. When the tuning slide is pushed in the bugle is pitched in F; when it is pulled out it is in E. The mouthpiece tuning shank, a small piece of tubing, is inserted between the mouthpiece and the mouthpiece tubing when playing with the band to give better intonation.

PARTS OF THE BUGLE

The mouthpiece.

The tubing, including the mouthpiece tubing, bell tube, and the coils.

The bell.

The tuning slide.

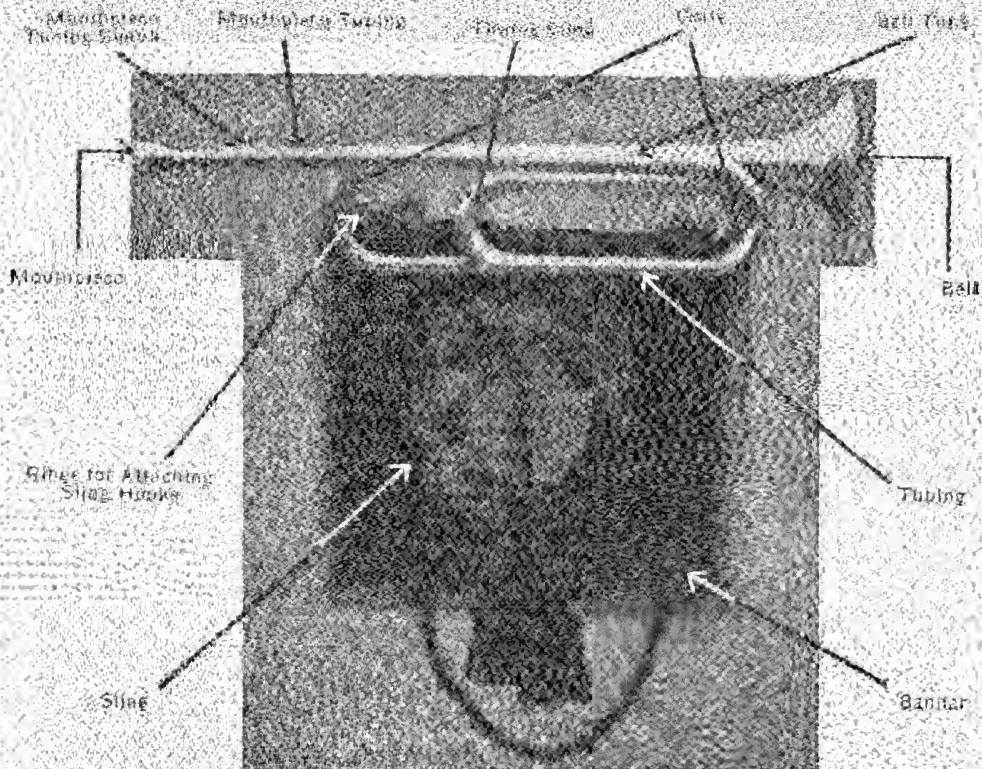
The mouthpiece tuning shank.

The rings for attaching the trumpet sling hooks and banner.

CARE OF THE BUGLE

The bugle should be kept in such condition as to enable the player to obtain the best results from it. The most vital part to keep clean is the interior. This is important because a bugle with dirty interior is unsanitary, causes faulty intonation, and makes the instrument hard to blow as the air passage is partially obstructed and consequently puts more

strain upon the performer. It is advisable to pour a teaspoonful of very light oil (preferably valve oil) into the mouth pipe and run two gallons of hot water (not boiling) through the bugle once a week. The oil will soak loose the debris clinging to the inside of the bugle and the water will wash the debris out of the instrument. In a neglected instrument the debris sometimes will cling stubbornly to the inside and fail to come loose. In this case, pour two tablespoonsful of



BB shot into the mouthpipe of the instrument and shake well, then shake the shot out of the instrument. Keep the slides of the instrument greased with mutton tallow. This makes them slide easily and prevents leaks and corrosion of the metal. Keep the playing surface of the rim of the mouthpiece free from cuts or other defacing marks. The silver plating on the mouthpiece should always be in good condition as a brass mouthpiece will cause infection of the lips. Keep the throat and bore of the mouthpiece clean as the same unsatisfactory results are obtained in playing on a dirty mouthpiece as in playing on a dirty bugle. Any pointed piece of wood that

will fit the bore of the mouthpiece may be used to clean it, or a clean handkerchief twisted at one corner will answer the purpose. If the latter is used insert the handkerchief in the large hole or bottom of the mouthpiece and twist it until the handkerchief worms its way through the entire length of the mouthpiece carrying with it any dirt that may be clinging to the walls. The tube of the bugle should be kept free from dents. To prevent these, avoid careless handling and dropping of the instrument. Bugles should be kept well polished by use of a good grade of brass polish and vigorous rubbing with a clean cloth or chamois skin.

INSTRUCTION TO BEGINNERS

To play the bugle the Bugler takes a natural upright position either sitting or standing, with head erect and chin drawn in. The bugle is held in an approximately horizontal position with the mouthpiece resting firmly, but not pressed hard, against the center of the lips. The lips should touch lightly but remain flexible so that they may vibrate when blowing. One third of the mouthpiece should cover the upper lip. The tongue is placed against the upper front teeth in starting the tone. Air is drawn in through the corners of the mouth while playing and the cheeks are not puffed out. The player should not slouch as this will cramp the lungs and impair proper breathing.

A beginner should at first practice for short intervals only. At the first sign of lip fatigue stop for 5 minutes and massage the upper lip. This is done by relaxing the lip and pulling it downward gently several times. Gradually as the lips grow stronger increase the practice time to 2 hours a day. Two hours of patient intelligent practice will help more to acquire proficiency than 10 hours of promiscuous blowing.

In practice, before playing, study the scale of the exercise or piece, paying particular attention to the notes, tempo, and expression it contains. Exercise slowly and systematically at first and as the technique becomes familiar, practice more rapidly. Never play within an hour after meals. This gives the gastric juices a chance to perform their digestive function

and thus does not rob the lips of the needed saliva required for proper vibration. It is advisable to moisten the lips and mouthpiece with the tongue at every opportunity while playing. Never try to play with dry lips. After practice apply some cocoa butter or vaseline to the lips to keep them soft and flexible as it is only in this condition that proper tone can be produced.

TONES, THE MUSCLES OF EXPRESSION, AND ATTACK

The most important and difficult thing for a bugler to acquire is the proper development of the lips to produce tone. Tone is a sound having such regularity of vibration as to impress the ear with its individual characteristics. Tone as produced on the trumpet is created by vibrations of the lips caused by air from the lungs blowing through them when placed against the mouthpiece of the instrument. It is therefore vital that the student exercise and develop the lips to such a degree that they produce only clear and pure tones.

When performing on the trumpet the player should not depend entirely upon the pressure of the mouthpiece against the lips to obtain tones. The lips are the origin of tone, but when hindered by excess pressure of the mouthpiece they cannot function properly. Therefore certain muscles at the corners of the mouth must also be developed to obtain proficiency in playing. These muscles are called "muscles of expression" and are the same as those used in smiling. When the corners of the mouth are drawn back the "muscles of expression" are tightened and high notes are produced. It also helps the performer in producing high notes to press outward the sides of the abdomen as in preparing for a standing broad jump. By relaxing the "muscles of expression" the lower tones are formed.

A good "attack," or method of beginning a musical note, is most important. The bugler should try to develop confidence in "attack" so that he will have no fear of missing a note. By diligent practice a bugler can learn to read ahead of where he is playing and form in his mind the sound of the note before playing it.

PURPOSES OF EXERCISES IN PRACTICE

ATTACK

Attack practice teaches the lips to take the proper position to attack any note the ear expects and instills confidence in the player.

SLURRING

Slurring practice develops flexibility and endurance of the lips. It stretches and exercises the muscles of endurance used in keeping the tone going while slurring from note to note.

INTERVAL

Interval practice develops sureness in playing from the lower notes to higher ones and vice versa. It trains the muscles of expression to loosen and tighten when changing tones.


PRACTICING THE ATTACK

The tone is started by the tongue. Place the tip of the tongue at the bottom of the front upper teeth and draw the tongue backward as one would do in spitting a piece of toothpick from the mouth.

EXERCISES

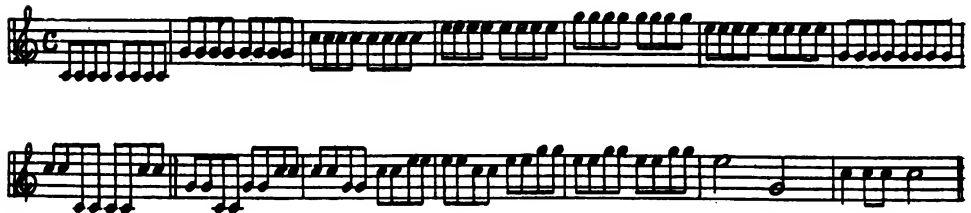
Exercise No. 1. Exercise on the whole note. Attack each note sharply



The slur , shown in the last two measures of exercise No. 1, signifies that the tone is held for eight beats without a break in the tone.

Exercise No. 2. Exercise on the half note



Exercise No. 3. Exercise on the quarter note**Exercise No. 4. Pay particular attention to the dynamics in this exercise**
Andante.**Exercise No. 5. Exercise on the eighth notes****Exercise No. 6. In this exercise watch the dynamics****PRACTICING THE SLUR**

Practicing the slur is the best form of exercise to gain lip development as all the muscles of expression are called into play. Form the muscles of expression for the lower note of the slur and pronounce the word "Too"; then continuing to slur upward, tighten the muscles of expression, at the same time pronouncing the word "He." To slur downward, tighten the muscles of expression and pronounce the word

"Tea"; then continuing to slur downward, relax the muscles of expression and pronounce the word "Who." The player should not make the slur by pressing the mouthpiece too firmly against the lips to make the higher notes. Instead, use the muscles of expression and the sides of the abdomen. It naturally takes a little more pressure to form the higher notes, but avoid jamming the mouthpiece against the lips.

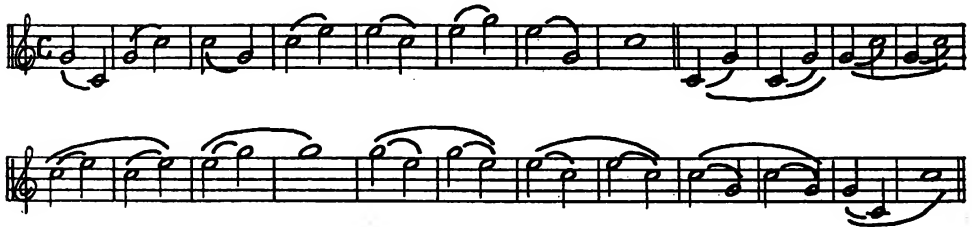
EXERCISES

Exercise No. 7

Andante.



Exercise No. 8



Exercise No. 9



Exercise No. 10



Exercise No. 11



Exercise No. 12

Play in one breath.



Exercise No. 13

Play in one breath.



PRACTICING THE INTERVAL

The object of interval practicing is to acquire the ability to tighten the lips for the higher notes and to loosen them for the lower ones.

EXERCISES

Exercise No. 14

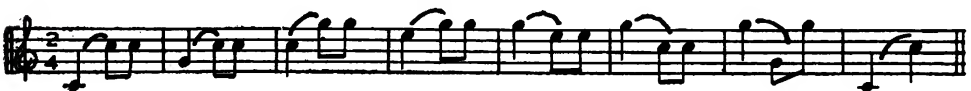
Andante.



Exercise No. 15



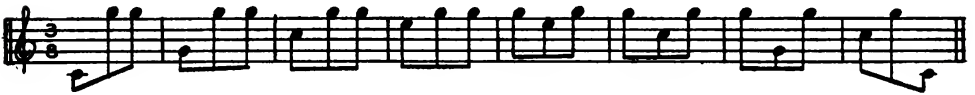
Exercise No. 16



Exercise No. 17



Exercise No. 18



Exercise No. 19

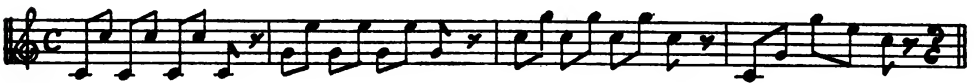
Observe expression marks in the following exercise.



Exercise No. 20



Exercise No. 21



Exercise No. 22



Exercise No. 23

Exercise on the dotted eighth note.



Exercise No. 24

Moderato.



Exercise No. 25

Exercises on the triple tongue. By pronouncing the syllables "Tu-Tu-Ku" triple tonguing is performed. Observe that the syllable "Ku" is pronounced as strongly as the first two syllables. Practice these exercises very slowly at first.



Exercise No. 26



Exercise No. 27

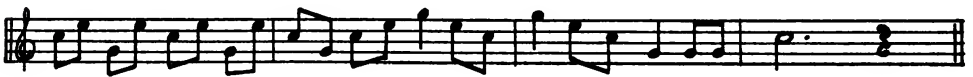
Exercises on the double tongue. The syllables used in double tonguing are "Tu-Ku." Make each distinct and endeavor to make them sound as clear as the single tonguing.



Exercise No. 28



Exercise No. 29



CHAPTER III

BUGLE CALLS AND DRILL SIGNALS

BUGLE CALLS IN GENERAL

Joseph Haydn, the celebrated musician, wrote the first trumpet calls about 1793. The rating of bugler first appears in the Navy Register of January 1st, 1872. The Bugle Corps was first organized in the United States in the year 1871.

The music in the following pages gives the authorized bugle calls, drill signals, and the most common sound offs, inspection pieces, and marches used in the United States Navy and Marine Corps.

Bugle calls and drill signals will conform strictly to the music as herein printed and the various calls will be used only for the purpose indicated under the explanations and definitions. Particular attention must be given to time and all trumpets or bugles should be maintained in the pitch of the Key of G (low pitch).

Bugle calls are classified as follows:

(a) Warning calls (these calls are always followed by Assembly):

- | | |
|-------------------------|---------------------|
| (1) First Call. | (5) Quarters. |
| (2) Guard Mounting. | (6) General Muster. |
| (3) Saluting Gun Crews. | (7) Boat Call. |
| (4) Extra Duty Men. | (8) Church Call. |

(b) Formation Calls:

- | | |
|---------------|----------------------|
| (1) Assembly. | (2) Adjutant's Call. |
|---------------|----------------------|

(c) Alarm Calls:

- | | |
|-------------------------------|--|
| (1) General Quarters. | (6) Call Away All Boats. |
| (2) Full Guard. | (7) Flight Quarters. |
| (3) Man Torpedo De- fense. | (8) Man Overboard. |
| (4) Abandon Ship. | (9) Saluting Gun Crews to Quarters. |
| (5) Man Searchlights. | (10) Watertight Doors. |

(d) Service Calls:

- | | |
|---------------------|--------------------------|
| (1) Reveille. | (7) Taps. |
| (2) Tattoo. | (8) Recall. |
| (3) Sick Call. | (9) School Call. |
| (4) Officer's Call. | (10) All other calls not |
| (5) General. | included above. |
| (6) Retreat. | |

(e) Mess Call, Church Call, and Police (Extra Duty Men) are classed as service calls except when sounded as warning calls.

The calls are designated by the name under which they are known in the Navy. In some instances a bugle call is used for one or more purposes. In such cases the name appears in brackets.

UNITED STATES NAVY BUGLE CALLS

A large number of the calls blown on board ships of the Navy are the same as those used by the Marine Corps and Army in garrison and field duty. There are also several Navy calls which are identical to those used ashore but known by different names. In such cases the Marine Corps name appears in brackets.

ABANDON SHIP

Sounded as a signal to man boats and abandon ship.



BAND CALL

Sounded as a signal to call the band to the quarterdeck.

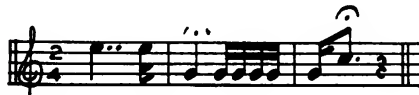


BEAR A HAND**(Double time)**

Sounded as a signal to indicate haste in obeying previous call.

**BELAY**

Sounded as a signal to countermand or revoke the call just preceding it.

**CALL ALL SIGNALMEN**

Sounded as a signal to call the signal crew to muster on the signal bridge.

**CLEAN BRIGHT WORK**

Sounded as a signal to clean assigned bright work.

**COMMENCE FUELING****(Commence firing)**

Sounded as a signal to begin fueling or to begin firing.

**DISMISS****(Retreat from drill)**

Sounded after Secure or sounded alone after drills as a signal to dismiss divisions.



DIVISION

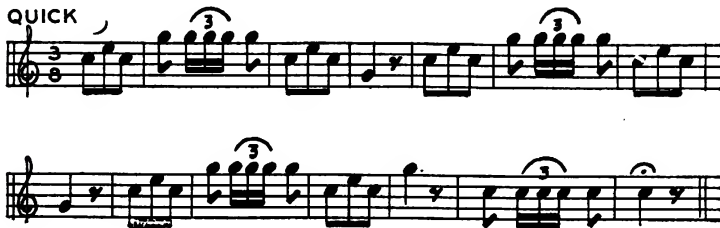
Sounded once (followed by one or more C notes to indicate division) as a signal to call a designated division to quarters.



EXTRA DUTY MEN

(Police call)

Sounded as a signal for extra-duty men to fall in at designated position.



FLIGHT QUARTERS

(Boots and saddles)

Sounded as a signal for all aviation crews to go to their stations.



FULL GUARD

(First sergeant's call)

Sounded as a signal to call the Bluejacket or Marine guard to the quarterdeck.



GENERAL MUSTER

(Dress parade—Full dress)

Sounded as a signal for all divisions to assemble to general muster.



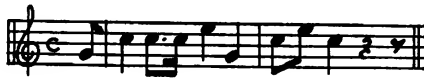
GENERAL QUARTERS

Sounded as a signal for every man to go to his station for general quarters.

**GO IN WATER**

(Overboard)

Sounded after Swimming Call when the life guard boat is in the water in position, and the boom lowered, as a signal to go in the water.

**HAMMOCKS**

Sounded as a signal for every man using a hammock to fall in abreast his hammock and maintain silence.

**KNOCK OFF BRIGHT WORK**

Sounded as a signal to stow away all cleaning gear.

**KNOCK OFF FUELING**

(Cease firing)

Sounded as a signal to cease firing or to knock off fueling.

**LIGHT SMOKING LAMP**

Sounded as a signal that permission is granted for the crew to smoke.



MAN OVERBOARD

(Charge)

Sounded as a signal that there is a man overboard. Life-boat crew mans and lowers boat and lifebuoy guard drops buoy.

**MAN RANGEFINDERS**

Sounded as a signal without designating notes to man all rangefinders. Followed by a number of C notes, it is a signal to man the rangefinder or rangefinders designated.

**MAN SEARCHLIGHTS**

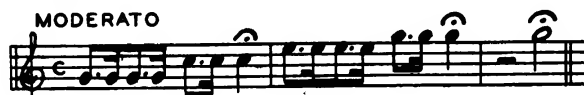
Sounded as a signal to man all searchlights. If followed by a number of C notes, it is a signal to man the searchlight or searchlights designated.

**MAN AA MACHINE GUN BATTERY**

This call will be the signal to man the AA Machine Gun Battery for drill or other purposes.

**MAN TORPEDO DEFENSE BATTERY**

Sounded as a signal at general quarters to call the torpedo defense gun crews from reserve.



MAIN BATTERY FIRE CONTROL EXERCISE

Sounded as a signal for fire control exercise, main battery, including rangefinders.



OUT SMOKING LAMP

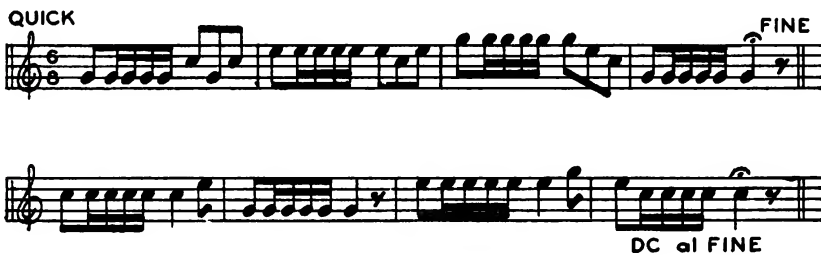
Sounded as a signal to knock off smoking.



SALUTING GUN CREWS TO QUARTERS

(Stable call)

Sounded as a signal for saluting gun crews to make the necessary preparations to fire a salute.



SECURE

Sounded as a signal after battle or emergency drills to secure equipment.



GUARD OF THE DAY

Sounded as a signal to call the guard of the day to the quarterdeck. (First two bars of Full Guard Call.)



SET MATERIAL CONDITION

Sounded as a signal for all men to man their stations for damage control. This call followed by one blast is used for "Set Material Condition A" and followed by two blasts is for "Set Material Condition B."



WATERTIGHT DOORS

Sounded as a signal to secure the ship below the water line for the night, during maneuvers, or fog.

**FIRE CALL**

Sounded in case of fire, or fire drill, as a signal for general assembly. The call is usually followed by one or more blasts to designate the location of the fire as specified in fire orders. Aboard ship the call is sounded simultaneously with the ringing of the ship's bell. One blast, fire forward; two blasts, aft.

QUICK

REPEAT AT WILL.

BOAT CALLS

The following calls are used to call away boat crews. If there are more than one boat of a kind, its number is indicated by the proper number of C notes following the call.

ADMIRAL'S BARGE

Sounded as a signal to call away the barge designated.

**CAPTAIN'S GIG****STAFF GIG—1 BLAST**

Sounded as a signal to call away the gig designated.

**MOTORBOAT**

Sounded as a signal to call away the motorboat designated.



CRASH BOAT (small type)

See "FIX BAYONETS"

MOTOR LAUNCH

Sounded as a signal to call away the motor launch designated.

**CUTTER**

Sounded as a signal to call away the cutter designated.

**WHALE BOAT**

Sounded as a signal to call away the whale boat designated.

**DINGHY**

Sounded as a signal to call away the dinghy designated.
The call is sounded twice.

**WHERRY**

Sounded as a signal to call away the wherry designated.
The call is sounded once.

**CALL AWAY ALL BOATS**

Sounded as a signal to call away all boats for exercise or when all boats are to be used for landing or for an armed boat expedition.



HOOK ON

Sounded as a signal to hook on and prepare for hoisting the boat, or boats, whose call precedes the hook-on. To hook-on all boats, sound Away all Boats and follow by Hook on.

**MAN THE BOAT FALLS**

Sounded as a signal for all hands to man the boat falls.

**RACE BOAT CREW**

Sounded as a signal to call away the race boat crew.

**DRILL SIGNALS**

A drill signal is a command transmitted by bugle and is used generally when the voice or arm signals are ineffective. Every common verbal command has a corresponding notation on the bugle. The bugler will blow these signals only upon direct orders from the Commanding Officer.

Drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution, the movement beginning the instant the signal for execution terminates.

When giving commands to troops it is usually best for the buglers to face toward them. When a command is given by bugle, the chiefs of subdivisions give the proper command orally.

The drill signals should be taught in succession, a few at a time, until all the officers and men are thoroughly familiar with them; certain drill periods should be especially devoted to this purpose.

In the evolutions of large bodies of troops, subordinate commanders should cause their buglers to repeat the signals of the senior bugler, who accompanies the commanding officer.

The signals are sounded in the same order as the commands are prescribed in the various drill regulations.

The memorizing of drill signals is made easier by observing that all signals for movements to the right are given in the rising series of sounds, that the signals for the same movements to the left are corresponding signals in a descending series of sounds, changes of gait are all on the same sound. The signal Rise is in an ascending series, while that of Lie Down is in a descending series.

The use of the bugle to give commands to a fraction of a line is prohibited.

As a rule, bugle signals are not employed in the presence of the enemy.

The meaning of drill signals are sufficiently clear to require no explanation.

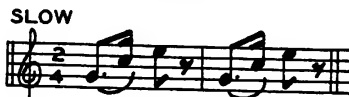
Notation of drill signals follow in alphabetical order.

AS SKIRMISHERS, MARCH



ATTENTION TO ORDERS

(Rise)



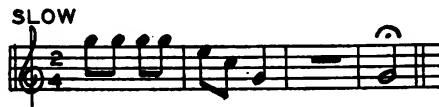
BATTALIONS



CEASE FIRING

(Knock off fueling)



CHARGE**(Man overboard)****COLUMN LEFT, MARCH****COLUMN RIGHT, MARCH****COMMENCE FIRING****(Commence fueling)****COMPANIES****DOUBLE TIME****(Bear a hand)****FACE TO THE REAR****FIX BAYONETS****CRASH BOAT (small type)**

This call to be used as a signal for the boat crew to man the designated crash boat; the Pharmacist's Mate to provide

his medical kit and report to the boat; deck divisions concerned with lowering boat into water to stand by; power to be turned on in crane to be used; crane operator to man his station.



FORWARD, MARCH

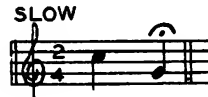
(Man the drags)



GUIDE CENTER



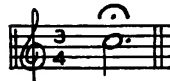
GUIDE LEFT



GUIDE RIGHT



HALT

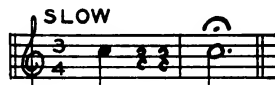


IN BATTERY



LEFT OBLIQUE, MARCH



LIE DOWN**MAN TORPEDO DEFENSE BATTERY****QUICK TIME, MARCH****RALLY BY COMPANIES****SET MATERIAL CONDITION****RIGHT OBLIQUE, MARCH****RISE****(Attention to orders)****ROUTE STEP, MARCH****BY THE LEFT FLANK, MARCH****(In Artillery, Sections Left Turn, March)**

BY THE RIGHT FLANK, MARCH**(In Artillery, Sections Right Turn, March)****IN ARTILLERY, SECTIONS LEFT ABOUT, MARCH****IN ARTILLERY, SECTIONS RIGHT ABOUT, MARCH****TO THE REAR, MARCH****ROUTINE CALLS****ASSEMBLY**

Sounded as a signal for assembly of details or of companies at a designated place.

**ATTENTION**

Sounded as a signal for everyone to stand at attention and maintain silence. Aboard ship, when sounded for a passing vessel, it is a positive command for every man in sight from outboard to stand at attention and face the passing vessel.



CHURCH CALL

Sounded as a signal that divine service is about to be held. Aboard ship it is followed by the tolling of the ship's bell. It may also be used to form a funeral escort.

**DRILL CALL**

Sounded as a warning to turn out for drill.

**FIRST CALL FOR MESS**

Sounded as a warning call, 5 minutes before Mess Call.

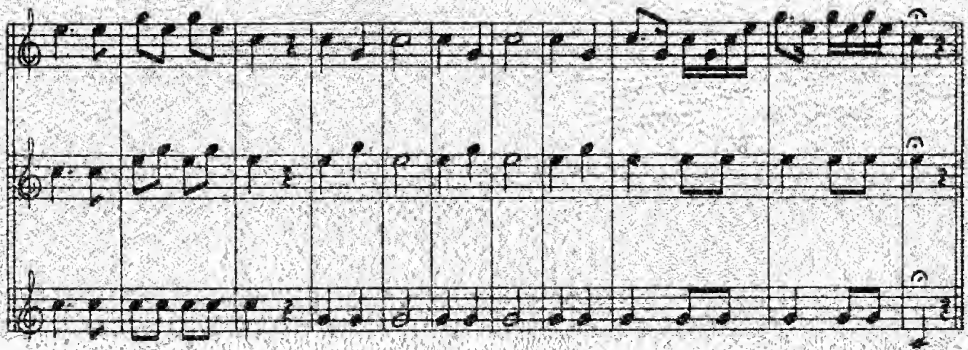
**EVENING COLORS OR RETREAT**

Sounded by the field music united at sundown each day at all naval stations, and aboard ships of the Navy. The flag leaves the truck or peak at the first note and is slowly lowered so as to reach the awaiting guard at the end of the last note of the call. At naval stations or aboard ships of the Navy when a band is present in formation, the colors are not lowered during the sounding of Retreat by the field music. In this case the field music sounds Retreat, which is followed immediately by the playing of the National Anthem by the band. The flag leaves the truck or peak at the first note of the National Anthem and is lowered as described above. Retreat marks the end of the official day.

MODERATO
1ST TRUMPET

2ND TRUMPET

3RD TRUMPET



FIRST CALL

Sounded as a warning signal for a roll call formation and for all ceremonies except guard mounting. It is also sounded 5 minutes before morning and evening colors. The field music assembles at First Call.

QUICK



INSPECTION

Sounded as a signal to prepare for the commanding officer's inspection of personnel, ship, or station.



LIBERTY PARTY

Sounded as a signal for the liberty party to fall in for inspection.

**MAIL CALL**

Sounded as a signal that mail is ready for distribution.

**MESS CALL**

Sounded as a signal to assemble for breakfast, dinner, and supper. Also a signal for mess cooks to spread mess gear.

**MOVING-PICTURE CALL**

This call to be sounded five minutes before the moving pictures are to commence.

**MORNING COLORS**

Sounded by field music united at 8 o'clock each morning at all naval stations and aboard ships of the Navy. The flag leaves the ground or deck, at the first note, and it is quickly raised to the truck or peak. On board ship only the first part of the call is sounded. To the Color or Morning Colors is sounded as a salute to the Colors, to the President of the

United States, to the Vice President, ex-President, and foreign chief magistrates.



OFFICERS' CALL

Sounded as a notification for all officers to report to the commanding officer. It is also used at other times to call all officers to assemble at a certain designated point.



PAY CALL

This call to be sounded when the Paymaster is ready to pay the crew. A signal for the men to fall in at their designated places to receive their pay.



PROVISION CALL

Sounded as a signal that provisions are about to be served out. Used as a signal to equip and provide boats for abandon ship.



REVEILLE

Sounded to awaken all personnel for morning roll call.



SCHOOL CALL

Sounded as a signal that school is about to be held.



TAPS

The last call at night. Sounded as a signal for all men to turn in and extinguish unauthorized lights. It is usually preceded by Call to Quarters at such interval as prescribed. Taps is also sounded as last honors to naval or military men at a funeral.

Taps was originally sounded by beating three distinct taps on the drum. The present trumpet piece was composed by Gen. Daniel Butterfield, commander of a Brigade in the Army of the Potomac. It was first sounded by Oliver W. Norton, brigade bugler, in July 1862, at Harrison's Landing on the lower James River in Virginia, where the Butterfield Brigade was encamped. General Butterfield ordered it substituted at night for the regulation taps or extinguish lights, which had up to that time been used in the United States Army. The French Army has recently adopted this call due to its extensive use by Americans in France during the World War.



TATTOO

Sounded in the evening as a signal to make down bunks and prepare to retire. It is followed shortly by Call to Quarters and Taps. Aboard ship, Tattoo is a signal for silence to be maintained about the decks and is immediately followed by Pipe Down and Taps.

The origin of the word tattoo is derived from the Dutch word "taptoe" or time to close up all taps and taverns in the garrisoned towns. Tattoo was performed by the Drum Major and all fifers of the regimental guard of the day and was the signal given for the soldiers to retire to their barracks

for roll call, put out all candles, and go to bed. The public houses were required at the same time to shut their doors and sell no more liquor that night.



SICK CALL

Usually sounded between 8 and 9 a. m. and about 1 p. m. as a signal for men requiring medical attention to report to the sick bay.



WORKING PARTY

Sounded as a signal to assemble a working detail. If necessary to be followed by the required number of C notes to designate the number of hands to be furnished by each part of the ship.



CHAPTER IV

MARCHES AND HONORS

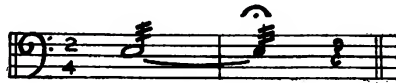
MARCHES

All drummers and buglers are instructed in the sounding of a number of marches. March music is played by the field music united. The time is 120 beats, or steps, to the minute quick time, and 180 beats, or steps, to the minute double time. Funeral marches are played in slow time, usually 60 beats, or steps, to the minute.

HONORS

RUFFLE

A roll on the drum given as the bugle plays the flourish in rendering honors to a designated person. The number of ruffles depend on the rank of the official as prescribed by Navy Regulations.



FLOURISH

A measure and a half of music sounded on the bugle while the drum plays the ruffle for rendering honors to a designated person. The number of flourishes depend on the rank of the official as prescribed by Navy Regulations.



When the field music assembled renders honors, the ruffles and flourishes shall be played as follows:

ONE RUFFLE AND FLOURISH

TRUMPET

Musical score for 'ONE RUFFLE AND FLOURISH' in 2/4 time. The score is for four parts: TRUMPET, SNARE DRUM, TENOR DRUM, and SCOTCH BASS DRUM & CYMBALS. The TRUMPET part starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note D5. The SNARE DRUM part has a quarter rest, followed by a quarter note G4 with an accent (>), and a quarter note A4. The TENOR DRUM part has a quarter rest, followed by a quarter note G4 with an 'X' above it, and a quarter note A4. The SCOTCH BASS DRUM & CYMBALS part has a quarter rest, followed by a quarter note G4 with an 'X' above it, and a quarter note A4. The final measure contains a flourish for the trumpet and a quarter note D5 for the drums.

TWO RUFFLES AND FLOURISHES

TRUMPET

Musical score for 'TWO RUFFLES AND FLOURISHES' in 2/4 time. The score is for four parts: TRUMPET, SNARE DRUM, TENOR DRUM, and SCOTCH BASS DRUM & CYMBALS. The TRUMPET part starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note D5. The SNARE DRUM part has a quarter rest, followed by a quarter note G4 with an accent (>), and a quarter note A4. The TENOR DRUM part has a quarter rest, followed by a quarter note G4 with an 'X' above it, and a quarter note A4. The SCOTCH BASS DRUM & CYMBALS part has a quarter rest, followed by a quarter note G4 with an 'X' above it, and a quarter note A4. The final measure contains a flourish for the trumpet and a quarter note D5 for the drums.

THREE RUFFLES AND FLOURISHES

TRUMPET

Musical score for 'THREE RUFFLES AND FLOURISHES' in 2/4 time. The score is for four parts: TRUMPET, SNARE DRUM, TENOR DRUM, and SCOTCH BASS DRUM & CYMBALS. The TRUMPET part starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note D5. The SNARE DRUM part has a quarter rest, followed by a quarter note G4 with an accent (>), and a quarter note A4. The TENOR DRUM part has a quarter rest, followed by a quarter note G4 with an 'X' above it, and a quarter note A4. The SCOTCH BASS DRUM & CYMBALS part has a quarter rest, followed by a quarter note G4 with an 'X' above it, and a quarter note A4. The final measure contains a flourish for the trumpet and a quarter note D5 for the drums.

FOUR RUFFLES AND FLOURISHES

The musical score is arranged in four staves, each representing a different instrument. The first staff is for the Trumpet, showing a melodic line with various notes and rests. The second staff is for the Snare Drum, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is for the Tenor Drum, with a similar rhythmic pattern. The fourth staff is for the Scotch Bass Drum & Cymbals, using 'x' marks to denote specific drum hits. The entire score is enclosed in a large bracket on the left side.

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS



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